

# THE DANCE STEPS THAT WILL FIND THE HIGHEST FAVOR THIS WINTER

THE canter waltz, the one step and the tango will be the dances most in favor during the coming season if the teachers are right in their predictions. But they admit that it is the public, and not the teachers, that sets the fashion in dancing.

For several years there has been a tendency among dancing masters everywhere to introduce new steps in the popular dances. This practice became so common that nearly everywhere a dancer went he found himself a week or two behind the latest development.

This state of affairs reached a cli-

Canter Waltz, the One Step and the Tango Will Have the Call, Say the Dancing Masters--Simplicity of Movement to Rule--Hugging Is Passe

and going through the figures with grace and in proper time to the music. "The dance, then, is not going out of vogue?" "By no means. Nearly everybody dances nowadays," the teacher answered, "and I might say that more persons are dancing now than ever before."

"And has the tango been abandoned?"

"The dance formerly called by that name has been very properly laid on

its establishment, but in private very often the dances are very different from those that are being danced in the public halls. It occasionally happens in private entertainments that a new figure or a variation of a dance is introduced and becomes for a time a popular dance."

But in the main, both private and public ballrooms are apt to gravitate to two or three dances. For the coming winter outlook appears to uphold the prediction of the Dancing Masters Association that the canter waltz and the one step will be in the lead. But that does not mean that all others are to be entirely eliminated.

## CONCERNING THE SILO.

WHEN they first started the silo in this country," said a traveling salesman of intelligent observation, "I tried to find out where they got the name, but no farmer I ever met, whether he had one or not, could tell me and as I was not vitally interested I never did learn until I had gone a long way from home."

"A number of years ago I made a trip into Morocco, partly business and partly pleasure as I had a brother

who was a United States Consul. One day, riding along a sort of suburban street, I almost went over the edge of a great chasm, entirely open and no danger signals up, affording a fine opportunity to see the city for damages in a civilized country. "At first I thought it was some recent excavation for city improvements of some kind and was for going after the careless contractor, but upon second thought I recalled where I was and looking into the gulch I could see that it had been there for hundreds of years probably. Anyway I asked about it and discovered it was an entrance to the big subterranean granaries under the city where grain and food were stored in case of war or famine and they were called 'silos,' a word of Arabian origin."

The Rumanians up to that time had no physicians. All the medical practitioners were foreigners. They soon, however, entered the medical field and began to drive out the foreigners—with the usual Rumanian methods.

tacked the Bible and the Talmud. Dr. Lippe answered him with his book, "The Summary of the Laws of the Jewish Mirrors" (Jassy, 1883). When Briman read the answer he wrote to Dr. Lippe expressing his desire to become a convert to Judaism. But to proselytize was not within the function of the doctor.

Dr. Karpel Lippe was an idealist and had a great love for his people. Looking over the situation of his suffering brethren he turned his long eyes to the hills of Zion and said, "Whence will my help come?" Because he recognized the Jews as a nation and not as a sect, he, like Schechter and Gaster, raised Zion's flag, which is still waving aloft in the land of Amelick.

Dr. Lippe was wrong when he wrote to Lippe from Bonn-Poppelhof, May 20, 1890, that three men were the fathers of Zionism—Dr. Pinsker, Dr. Lippe and himself. Like any other legitimately born child, Zionism has only one father—Dr. Karpel Lippe. Before any Zion movement had begun, years before Dr. Pinsker came out for Zionism, before the pogroms of Russia in Rumania (1875).

Of all the difficulties which Zionism has met, none was so effectively a hindrance as the attitude of the Palestinian Jews. They, like the moragim scouts of old, sent out all kinds of "disheartening" reports. But Dr. Lippe could not be daunted. He decided that he would get the information from a reliable source, Moses Sherzer, director of the Neuschatz Orphan Asylum of Jassy, put him in correspondence with his brother, Haim Sherzer, of Jaffa, and through him learned of the actual conditions in Palestine. Elieser Rokach was then sent to the doctor by Akiva Hashmal of Bucharest, and in 1879 he organized the first Zion society in Jassy, and then founded the first Rumanian colony, Zichron Yaakov, in Palestine.

With the central committee of Galatz he interested the Alliance Israelite Universelle in the movement. But he went further. He induced Baron De Hirsch to send a reliable investigator to Palestine, and the latter brought a favorable report. Dr. Lippe then went to the Kotsowitz Zion Congress and brought cheer to the delegates. He was chosen to open the first Zion Congress at Basel because there could be no other more logically fit outside of Dr. Herzl to merit the honor.

Dr. Lippe was a born leader. Not only was he interested in Jewish affairs, but he was the leader of every Jewish movement in Jassy—if not in Rumania. As director of the "Junima Israelita" he led them in the right channels.

Despite all the oppression of the movement and notwithstanding that it denied him the right of citizenship

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First figure in the one step, the basis of most modern dances.

max last summer, when the dancing public, and that is to say the people who frequented public dancing establishments, seemed almost by prearranged design to dance as they saw fit. It was a usual sight on any of the piers at Atlantic City to find half a dozen couples dancing to the same music, but with different steps. That is what seems to have been meant by the dancing masters at their recent convention when they declared that they had to follow the public.

So it will be seen that there really is no dancing authority that can decide in advance the dances which will be most in fashion this fall and during the winter.

Like everything else in these times, dancing has been reduced to a point of efficiency where there is little lost effort, or better still, little loss of motion. No dance intended for the ballroom now has a chance if it is difficult or involved, teachers say. It must be simple. No one wants to devote much thought to a mere amusement, hence the popularity of the modern dance.

Simplicity is the rule. Hence the popularity of the canter waltz and the one step, or the trot. As danced nowadays there is a similarity in all three dances. The initiated can detect the difference, but the tyro does not, and that is the reason one witnesses so many variations among the dancers on the floor while the band is playing.

The one step is the basis of virtually all the popular dances seen on the dancing floor to-day. To the onlooker it appears to be easy. But one teacher shook his head at the suggestion that the dance had become so simple that one should not have to learn it. He said that there was something more in it than appeared to the uninitiated onlooker.

"The one step," he said, "is quite easy, as you say, but even the infant has to be taught to walk. Then there is the correct position for holding one's partner. That is very important."

"The bunny hug and the other grasping methods of taking one's partner through the dance will not be tolerated any longer in any dancing room. Indeed they have never been tolerated in private dances among good society."

"Let me tell you something about the one step. It is the figure upon which the fox trot and the present dances are founded, and I need not tell you that it is founded upon the rhythmic action of walking."

"That is why it is so natural and easy to acquire. Of course, there is more to it than the straight one step walk. Several turning motions and cross steps are a part of the true one step, but all are perfectly simple, and that is why persons even in middle age are now turning their attention to the dance for recreation and amusement."

"You know not so very long ago the dance was left entirely to the young persons, but now the young persons and more and more men and women dancing on the same floor with them

the shelf, but the true tango, which is a beautiful dance, still is danced and will continue to be danced here."

"Like the tango, it has suffered a development, and has been improved in the process. Ordinarily the fox trot was nothing more than the one step danced to schottische time."

"Do you remember how the first fox trotters ran around at a fearful pace, and when the band stopped sat down red faced and out of breath? Well, they do not end the dance in that way any longer. It is more rational, more engaging and more reasonable, not to say far more graceful."

"This development of the fox trot from the one step is really interesting to one who follows these shades of expression. By degrees the dancers, who at first seemed to be running a race, found that the introduction of a few walking steps not only made the dance more reasonable to execute and saved them from fatigue, but that it was a graceful touch. Consequently more steps were allowed to interpose with the runs and the fox trot became easier and attracted more dancers."

"But the fox trot was not perfect even after the walking steps were introduced and the little run was eliminated. By and by the balance was added, and with it came the two step. It began to look like a pretty easy, graceful dance, but another touch, called the 'twinkle,' gave finality to the whole."

"The beauty of this last touch is that it gives the impression of being difficult, but it is only a two step formation and is not at all unmanageable or difficult. All of these little additions and changes make for the little surprises in the dance that cause it to be popular and the fact that there are three different steps in the completed dance."

"The canter waltz is still the most popular of the one step progeny?"

"By all means," responded the teacher. "It had to compete for two or three seasons with the hesitation and the old style waltz, but it has come out of the competition stronger than ever. I may say that of all the favorite dances that hold sway to-day the canter waltz is the most popular with all dancers."

"Being founded on the one step it is not very difficult, then?" "The teacher smiled. "It is no secret, yet you have not recognized it, so you will be surprised when I tell you that really the canter waltz is nothing else in the world than the one step danced to waltz music. But I must be fair. There is a difference, but it is in the rhythm and not in the steps, for the musical bar of the waltz contains three beats instead of two, as in the one step music."

"The tango is a different dance altogether from any of the three mentioned, and the tango, danced to-day, is not at all the dance that caused so much discussion three years ago. "I believe it is one of the most beautiful ballroom dances," the teacher went on, but it had to cross the ocean twice before we rightly understood



Start of the waltz movement.

this time will be considerably curtailed under proper instruction and with the right attention.

It is plain that while dancing styles may originate with the dancing masters they and their numerous associations are no more sure of popularity than are the dress styles put out by fashion makers. It is the people who dance that finally decide whose dance has to be removed from the programme, for it is admitted that some business was lost in the past by serving to support a dance that had been rejected by the dancers themselves.

In the public dance rooms, where all persons may meet on equal terms, the teacher or owner can set the pace and say what the dances are to be in

there who was a United States Consul. One day, riding along a sort of suburban street, I almost went over the edge of a great chasm, entirely open and no danger signals up, affording a fine opportunity to see the city for damages in a civilized country.

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## DR. LIPPE'S CLAIM TO FAME

By EDWARD HERBERT.

A CABLE message from Rumania recently announced that the great Rumanian Jewish scholar Dr. Karpel Lippe died at Jassy, Rumania, during the latter part of last August. His death removes a great Jewish savant whose fame had penetrated to all parts of the globe, yet such was the stress of war news that the cables carried only the briefest mention of the event.

The Talmud tells the following legend: "In the same hour when King Solomon brought into his house as his wife the daughter of Pharaoh Gabriel descended and sunk a pipe into the ocean from which he brought up a sand bank. On that sand bank was built the mighty Roman Empire."

A somewhat analogous though inverse process must have taken place in Galicia when a shaft of fanaticism was sunk into the Jewish life and a sand bank of superstition, the religious sect known as Hassidism, came to the surface. In the midst of that

sand bank Dr. Lippe was born. At Stanislaw his cradle awaited to receive him on November 17, 1830, and now eighty-five years later his body is interred at Jassy.

His father, Baruch Moses, when he received congratulations on the birth of a son could not have foreseen the fame which his child was to achieve. All he wished for, doubtless, was that the newcomer might not fall far away from the family tree; such a tree which has Rashi for its root and for its branches Rabbi Leib of Metz, Rabbi Saul, Amsterdam; Rabbi Uri and Rabbi Lippman of Strolach.

Up to his thirteenth year he saw no other alphabet than the Hebrew. His learned father gave him what was then considered in Poland a good education and filled him with Talmud to the brim. If his father, as is related of him, knew the Prophets by heart his son did still better—he understood and knew how to interpret them. And what is still more, he showed in his "Rabbinic Scientific Lectures" (1897) and earlier in his "The Talmud and Its

They persecuted every non-Rumanian physician in all manner of ways, and under different pretexts sought to bar them from practice. While some Polish physicians fell victims to the plotters they could not discover anything wrong against Dr. Lippe. Thus he won his first conquest over his enemies.

Like their Russian brethren, the Rumanian Jews became infected with that plague called "assimilation." Persecution and oppression by the Government on the one side, the lack of or meagre Jewish training on the other; the ill, contorted practices in Hassidic keldis, or houses of worship, in the rear, and the anti-Semite attacks in the front continued to force the young Jewish element into a position where surrender was the only salvation. So convinced were they that this was the only remedy, and so resolved were they to carry out their scheme, that they attacked any Jew who dared to oppose them. Dr. Lippe, however, and with him there was no surrender. He fought in the press with his pen and from the platform with his voice, and in this manner broke up the association of the assimilators and the movement with it. Justus Briman edited at Malland the Jewish Mirror, in which he at-



Second figure in waltz movement.

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